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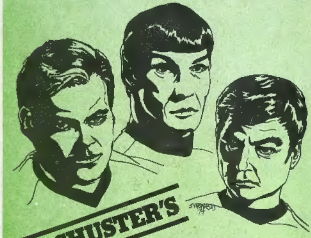
STAR TREK LIVES



AL SHUSTER'S
1975 INTERNATIONAL STAR TREK CONVENTION
JANUARY 10th-12th

By now everybody knows it...STAR TREK LIVES! And the people who made it come alive are holding another gala convention—THE FOURTH ANNUAL INTERNATIONAL STAR TREK CONVENTION.

Last year's convention featured a host of interstellar celebrities, like DeForest Kelley, Walter Koenig, Nichelle Nichols, George Takei, Isaac Asimov, Halo Clement, D.C. Fontana, David Gerrold, and surprise visits by Leonard Nimoy and Mariette Hartley. This year's guest roster will be no less luminous. Kelley, Koenig, Asimov, Clement, James Doohan...and William Shatner...will be there, and other sci-fi stars are expected.

Where can you find the Con? In order to accomodate the expected Trekkie hordes (over 11,000 attended last year's con), we've once again rented out the world-renowned AMERICANA HOTEL in midtown New York City for the three day Trek-In, which runs from Friday, January 10th through Sunday, January 12th.

Along with our illustrious guests, we've got a grab-bag of goodies in sotre, the kind you've come to expect from the INTERNATIONAL STAR TREK CON: film episodes from the STAR TREK porgram; a huge dealers' room, loaded with all the latest STAR TREK material; a STAR TREK Costume Contest, with $250 in cash & prizes; a special STAR TREK art show; and other screenings and exhibits we can't tell you about here. The only way you can find out everything about the STAR TREK CON is by attending.

The address is: I.S.T.C., Box 3127, New York, New York, 10008.

Tickets are $5 for all three days if you mail before December 5. After that date tickets must be purchased at the door on January 10th and will be $10 for all 3 days or $5 per day. Order now and save! The address is: I.S.T.C., Box 3127, New York, New York 10008.

Special Bonus! If you buy your ticket by mail by December 5, you will receive—free—along with your other registration material one official convention poster! Your choice of one by Jim Steranko, famed Marvel Comics artist, or one by Grey Morrow, fantastic comics SF illustrator.

See you at the con! And remember...

STAR TREK LIVES

MAR. 1975, NO.39

the Monster Times

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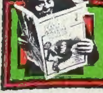

THE MONSTER TIMES extends its Best Wishes for a Happy Horror Holiday Season by bringing you this once-in-a-lifetime special-type suitable-for-framing poster issue, to be known here and forever after as The World's Greatest Monsters. Sparing neither time nor expense, we've gathered for you in one giant issue a deadly dozen of Monsterdom's finest fiends!

WARNING!!!

WARNING: The Surgeon General Has Determined That Reading THE MONSTER TIMES May Be Dangerous to Your Health! These monsters have been known to fell tall buildings with a single punch, devour scores of frightened citizens in one bite, menace multitudes and generally behave in a willful and unlawful manner that may prove injurious to your well-being. If you suffer from one or more the the following ills—Paranoia, Nervous Tension, High Blood Pressure, Low Terror Tolerance or "the Hot Shakes"—you would be well-advised to think twice, even thrice, before purchasing! Beware—The sanity you save may be your own!

FIRST GIANT COLLECTORS' EDITION

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Christopher Lee having a problem digesting a stake in DRACULA HAS RISEN FROM THE GRAVE (1968).

DRACULA

Dracula, Bram Stoker's immortal vampire, has risen from more graves than you could shake a stake at. The continental Count has also been responsible for making Bela Lugosi and Christopher Lee household words—at least in haunted households.

Dracula is perhaps the most dreaded name in all of horrordom. He is Evil Incarnate—the Prince of Darkness. He is the Lord of the vampires, the vilest creatures on Earth. He leads the undead, and controls werewolves, wolves, rats, bats, and similar creatures. Only the powers of Good (God) keep him in check, but he never gives up. He is immortal, and his emissaries are everywhere. Beware....

Bela and beauty in MGM's MARK OF THE VAMPIRE (1935).

Bram Stoker's novel, **DRACULA**, was first published in 1897. It is still being reprinted today, and it remains a classic of literary fantasy. The first film adaptation of this story seems to have been **DRAKULA**, which was made in Hungary in 1921. Next came the well-known **NOSFERATU** (1922), a German silent classic that was excellent—but unauthorized. Good old Universal got into the act in 1931, starring Bela Lugosi as **DRACULA**. That classic horror film introduced Dracula to the American movie theater patrons, and it is still well-loved today. It lacked a lot in action, but this was sort of made up in atmosphere. This version ended with Dracula being staked by Professor Van Helsing, his famous adversary.

In 1936, **DRACULA'S DAUGHTER** picked up where its forerunner had left off. Van Helsing was tried for murdering the vampire king, and at the same time the Count's daughter (?) stole his body and burned it so that she would be free of his evil. This attempt did not work, but that's another story. **HOUSE OF FRANKENSTEIN** came along in 1945, and old Drac was portrayed then by distinguished John Carradine. No attempt was made to explain his sudden return, but, as the old Transylvanian proverb goes, a vampire's lives are many. Drac bit the dust halfway through the film when the sun caught him out of his coffin. The same sort of thing happened in **HOUSE OF DRACULA**, which was produced by Universal during the same year as **HOF**. In **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948), Lugosi was back as Drac. At the finale of this slapstick comedy, the Blood Count and the Wolf Man went off a cliff and into a river (running water can slay a vampire).

John Carradine as the Count in BILLY THE KID VS. DRACULA (1966).

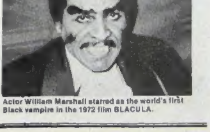
That was it for Universal, but the Turkish **DRACULA IN ISTANBUL** came along in 1953. In that effort, the Lord of Darkness was **bald**! He got his just rewards by way of a wooden stake and decapitation. Five years later, we were blessed (?) with **THE RETURN OF DRACULA**. The undead fiend fell down a mine shaft and landed on a sharp piece of wood at the conclusion of this winner.

Great Britain's Hammer Films entered the scene in 1958 with **HORROR OF DRACULA**, starring Christopher Lee ("Mr. Dracula"). This flick was closely based on Stoker's novel, and it was excellent in every way. Professor Van Helsing was played by Peter Cushing, who went on to co-star with Lee in almost every other Hammer Dracula production. In this classic, Dracula drank his way from his castle in Transylvania to London; ultimately, Van Helsing used a makeshift cross to force the demon into a shaft of sunlight. Drac disintegrated, but one of his servants gathered his remains and drained another man of all his blood in **DRACULA—PRINCE OF DARKNESS** (1965). This restored the monster to undeadness, but it didn't last long; at the end of the story, Drac was drowned in an ice-covered lake.

Another three years went by before **DRACULA HAS RISEN FROM THE GRAVE** was released. Herein, the Immortal One was revived when a priest fell and cut his head over the spot where Drac was lying in the frozen lake. The blood seeped through a crack in the ice and fell upon the creature's lips, reviving him. After about an hour of film-time, Dracula fell off a cliff and was impaled on a large silver cross. After one more year, it came time to **TASTE THE BLOOD OF DRACULA**. Another of the Count's disciples drank a mixture of blood and Drac's red dust, and then turned into the Count himself after he was brutally murdered. He went mad at the conclusion, and again disintegrated. **SCARS OF DRACULA** (1970) was the last movie in the series that took place in the past. A huge vampire bat dripped blood onto the Count's remains at the beginning of this disappointment, and the villain materialized. He got zonked again when a lightning bolt struck the metal spear that he was holding at the end of the film.

DRACULA A.D. 1972 (1971) was even more of a disaster. It began by showing how Van Helsing had driven a broken wagon spoke into the fiend's heart over 100 years ago. Next, during a modern-day black magic ritual, the toothy one was returned to un-life by the descendant of a disciple. The Evil One gratefully accepted the attractive female sacrifice, and then turned the disciple into one of the living dead. A simple shower drowned and partially disintegrated the youth, and a pit full of wooden stakes finished off the Count. The last movie in the series was **THE SATANIC RITES OF DRACULA** (1972). In that, Dracula turned up as the leader of a band of Devil worshippers. There's sex, nudity, gore and a lot of vampires in this one, but since it hasn't been released in the States yet we don't want to spoil it for you. Look for it!

Of course, there have been many more Dracula flicks, but we only had enough room to cover the two main series. Some of the better movies include **COUNT DRACULA** (1970—with Christopher Lee) and CBS-TV's **DRACULA** (1973—with Jack Palance). Unfortunately, the bad Dracula films are far more numerous than the good ones. Watch out for them, and remember: Dracula isn't dead; he just takes a rest once in a while. ☐



Actor William Marshall starred as the world's first Black vampire in the 1972 film BLACULA.

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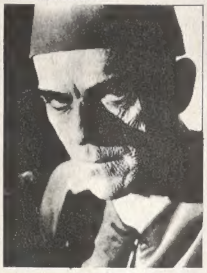
THE MUMMY

Im-ho-tep (better known as The Mummy) has surfaced in films since 1932 and most of the screen's greatest fiends (Karloff, Chaney Jr., Chris Lee) have played him at least once, though they've usually been kept under wraps.

As is the case with many other monsters, there have been films about mummies since the silent era. However, there was never a Mummy series like the fine one that Universal came up with. Actually, there were five movies in the entire set, but one of them was sort of unrelated to the rest. This oddball was **THE MUMMY**, which started the ball rolling in 1932. Boris Karloff played the accursed ancient one in this effort, and in subsequent films the mummies were portrayed by Tom Tyler and Lon Chaney Jr. After the first installment, unfortunately, these flicks got more and more ridiculous. What they lacked in plot, though, they usually made up for in sets and makeup. The first offering—the only one in which Karloff appeared—was decidedly the best. See it, compare it to the others, and judge for yourself.

THE MUMMY was a highly intelligent, crafty being who possessed an incredible hypnotic ability, as well as a number of supernatural powers. He was revived by an expedition of archeologists, and when he walked for the first time in around 4,000 years, one of the men immediately went mad. Unlike the portrayal that was to follow, Im-ho-tep had the ability to speak. Years after he was revived, he tried to win the love of a woman who was the reincarnation of his lost princess, Anck-es-en-Amon. Eons before, he had been cursed and buried alive for having tried to raise her from the dead. In the end, a statue of the Egyptian goddess Isis became animated, and it turned Im-ho-tep to dust. That's the way the Mummy crumbles!

The great Boris Karloff as Im-Ho-Tep in the 1932 film THE MUMMY.



Eight years later, **THE MUMMY'S HAND** was released. This flick introduced the Mummy Kharis, who had the same origin as Im-ho-tep, but with a different princess: Ananka. He was revived by a High Priest of Arkhon, who sent him out to slay a small group of people who had come to "defile the sacred tomb of Ananka." After the creature strangled a few guys, the priest made him grab the heroine and bring her to the underground temple. The heroes followed, shot the villain, and set the Mummy on fire.

Next came **THE MUMMY'S TOMB** (1942), in which Kharis was secretly transported to the United States by another fanatical priest, Mehemet Bey. The plot began with a recounting of the previous one, and then we learned that the former High Priest did not die when everyone thought he did. He lived long enough to instruct his replacement in the art of avenging the desecration of the holy tomb. The Mummy was not dead, he informed the young disciple, and he was anxious to gain revenge against those who had sought to destroy him. After a slow boat trip, Kharis was taken to a deserted cemetery in America. From there, he went around murdering the surviving members of the expedition, as well as anybody else who happened to get in the way. When the heroine was later captured by the Mummy and brought to the secret chamber, the priest, Mehemet Bey, told her that she would become his wife. Moments later, the posse from town arrived and shot the madman. They then followed the monster to a solitary mansion, freed the women, and set the place on fire. (Didn't they learn anything from the previous movie?)

THE MUMMY'S GHOST followed in 1944. At the opening, another priest of Arkhon left Egypt, bound for America. His mission was to retrieve Kharis and the inactive mummy of Ananka. He managed the first part easily enough, but when the Mummy invaded a museum and reached for the princess' corpse, it crumbled to dust. Both of them knew that her spirit had fled to another body at that moment. The Mummy went on killing until he kidnapped this film's heroine, Amina. When he brought her to his human guide, he overheard the man plot a doublecross. With that, Kharis strangled the priest and carried off the woman whose body the spirit of Ananka now possessed. The town mob arrived and chased the monster into the swamp, and Kharis eventually stumbled into some quicksand. As the good guys looked on in horror, the young woman aged and withered before sinking, with the Mummy, into the bog.

Eddie Powell about to unwrap behind Maggie Kimberley in Hammer's 1967 THE MUMMY'S SHROUD.

The final entry in the series was **THE MUMMY'S CURSE** (1945), which supposedly took place 25 years after the preceding movie. At an excavation project in the same swamp area, another priest of Arkhon showed up. The labor force had unknowingly revived Kharis and the now-young-again-zombie-woman, and the priest knew this. He tracked down the monster, had it kill a few men, and then sent it out to bring back the new Ananka. This mission was eventually accomplished, but the hero learned about what was going on and intervened. At the finale, the priest's disloyal servant stabbed him. The Mummy took care of the traitor, but brought the roof down upon itself in the process. Later, the hero discovered that the new Ananka had again grown old and mummified. Never again did Kharis walk the Universal Studio sets.

In 1955, a comical version of the Kharis legend came to audiences as **ABBOTT AND COSTELLO MEET THE MUMMY**. Four years later, a loose remake of **THE MUMMY'S TOMB** was made by Hammer Films; in it, Christopher Lee was cast as Kharis. There were three more Hammer mummies (the last was a female), but they were all unrelated. Tana Leaves, anyone? ☐

Peter Cushing defends himself from Chris Lee in Hammer's remake of THE MUMMY.

Lon Chaney stars as the Mummy together with Turhan Bey as a fanatical Egyptian priest who guards THE MUMMY'S TOMB.

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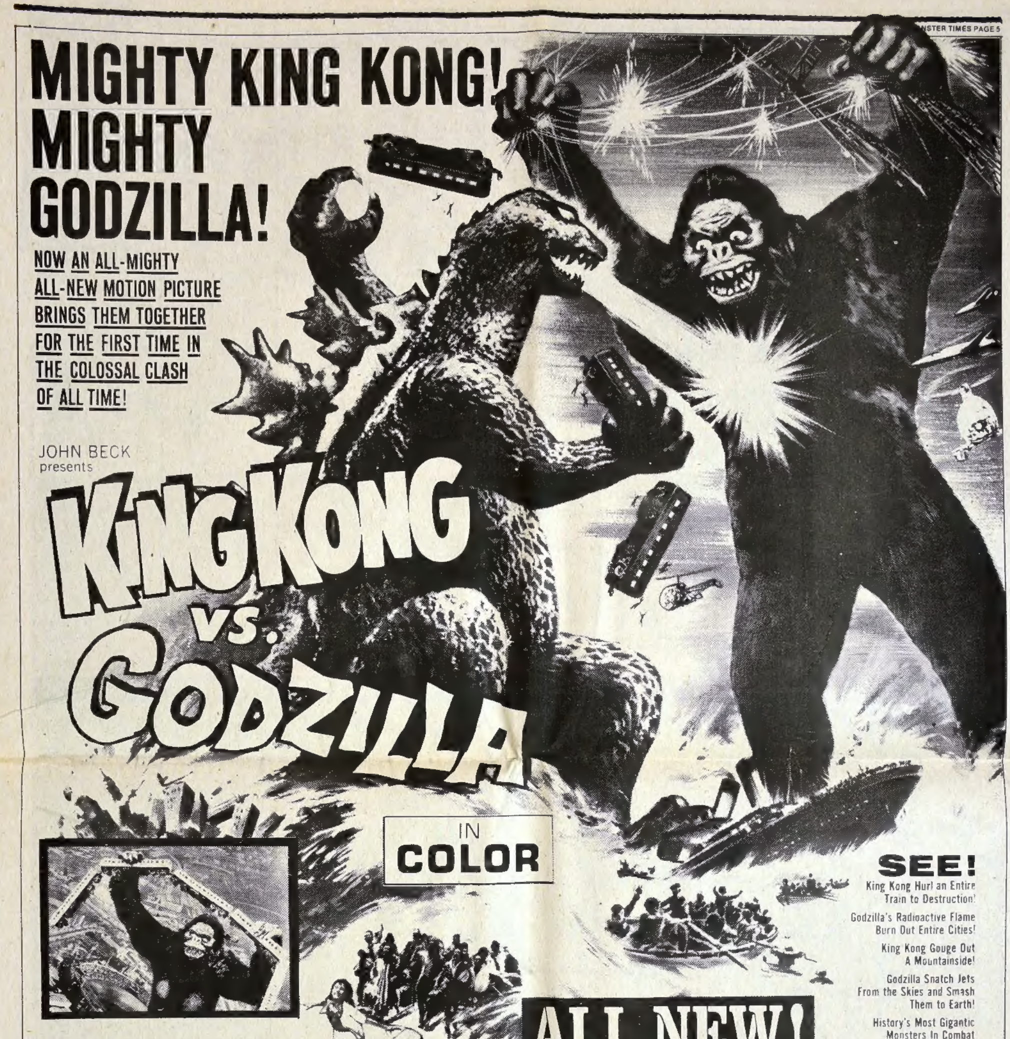

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The original ad from KING KONG VS. GODZILLA (1962).

KING KONG

What gallery of monster greats would be complete without the powerful primitive presence of the Eighth Wonder of the World, King Kong? No monster occupies a higher place in our cultural consciousness than the King, and we'd all be well-advised to admit as much.

Although Hollywood has produced a multitude of dinosaur films, **KING KONG** remains the most well-known of the lot. The tragic story of the giant ape was released by RKO in 1933, and it still remains a favorite today. During that same year, **SON OF KONG** was issued, and it was he who became the new "King Kong." At the end of the flick, he seemed to drown, but he actually survived, matured, and turned up in **KING KONG VS. GODZILLA** (1962). His final appearance was in **KING KONG ESCAPES** (1967), but he'll probably return again some day. If he does, let's hope he'll be more like his old self again.

In the first movie, a group of men (and Ann Darrow) from a motion picture company sailed to Skull Island. The natives there kidnapped the heroine and sacrificed her to Kong, but he freed her and carried her off. Some of the men from the ship went through the huge gates that separated Kong from the natives, and tried to rescue the terrified woman. Along the way, they were confronted by an assortment of hungry dinosaurs; all of the party, except for the two heroes, were slain by the monsters. Shortly afterward, Ann escaped from Kong, and the giant ape broke through the gates and attacked the natives. He was then knocked out by gas bombs and transported to New York City for exhibition. Kong escaped on the opening night, and went on a rampage in Manhattan. He left wrecked cars, subway trains and buildings along his path of destruction. After seizing Ann, he climbed atop the Empire State Building. It was there that a squadron of fighter planes shot him to death. After he fell from the then-World's Tallest Building, Carl Denham stated, "It was Beauty killed the Beast."

SON OF KONG was a smaller version of his father. In addition, he was white-skinned, while his daddy had been black (good and evil?). In this film, Carl Denham tried to return to Skull Island in order to find some hidden treasure. Not far from his objective, his crew mutinied and put him, the heroine, and three other men into a lifeboat and cast them off. They reached the island, but the natives recalled all the trouble from the last time white men were there. The newcomers had no choice but to shove off and land on the more dangerous part of the atoll. There, they found Kong Jr. stuck in a quicksand bog. Feeling sorry for him, and guilty over what had happened to his father, Denham freed the giant ape and then hurried away. Out of gratitude, the oversized monkey decided to protect the humans. He followed them around, fighting the various dinosaurs that threatened them. One of these closely resembled a storybook dragon, but even he was beaten by Kong Jr. During one battle, the ape's right paw was hurt, and Denham bandaged it with some extra cloth. Eventually, the hidden treasure was located, but the party cared much more about survival than about riches. One night, the natives located the whites and attacked them. Naturally, the Son of Kong helped fight off the savages. During the battle, an earthquake shook the entire island. A storm began, and the atoll started to sink into the ocean. Moments later, Skull Island and all of its inhabitants were gone. Kong Jr. had sunk beneath the waves while saving Denham. He was presumed dead, but they were wrong.

Kong, Fay Wray and a ferocious, overbearing pterodactyl enjoy a Skull Island outing in KING KONG (1933).

Twenty-nine years later, Toho revived "Son" and dubbed him "King." According to **KING KONG VS. GODZILLA**, the giant ape (now dark-colored) was residing on one of the Solomon Islands. A group of television men traveled to the locale to capture him for a new publicity stunt. After Kong chased a gigantic octopus away from the island, he drank some special berry juice and fell asleep. The TV men loaded the drugged ape onto an oversized raft and towed him to Japan. Along the way, though, Kong escaped and then swam to the mainland. He ended up in Tokyo, which he began to destroy, but the military managed to subdue him and fly him to where Godzilla was wrecking the countryside. The two fought, and in the American version Kong won. The last scene of the giant gorilla showed him swimming toward his distant homeland.

The final film in the series was **KING KONG ESCAPES** (1967). It opened with an atomic submarine surfacing near Mondo Island; as it remained offshore, two men and a woman went ashore for exploration purposes. Soon after they did, a dinosaur attacked them. King Kong charged out of the jungle to save them, and then he prevented a sea serpent from damaging the sub. Later on, after the evil Dr. Who found that his mechanical version of Kong was unable to mine Element X, he captured the real one and hypnotized the gorilla to do his work. When the flashing radioactive element broke the trance, Kong escaped to Tokyo, but Who sent his Mechni-Kong after the ape. The two fought atop a gigantic tower, and Kong won when a woman secretly helped him. The giant gorilla then destroyed Who's ship, and headed out to sea again. Perhaps someday he'll return to Japan, the U.S., or wherever.

Boxing chimp Kong Jr. in the 1933 SON OF KONG.

Kong wrestles the rascal robot Mechni-Kong in KING KONG ESCAPES (1967).

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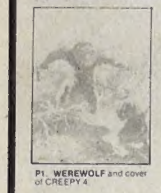
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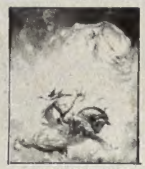
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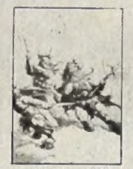
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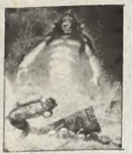
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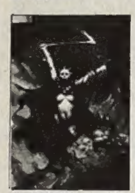
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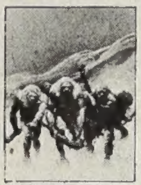
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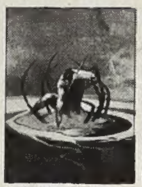
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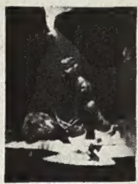
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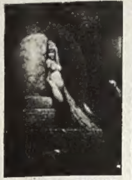
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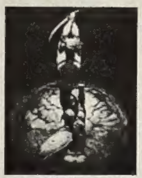
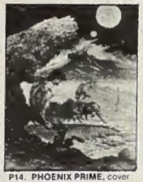
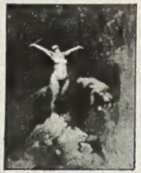
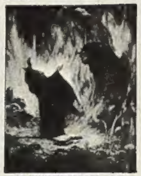
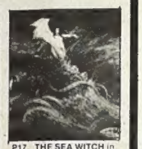

P13. **THE BRAIN**, cover of EERIE 8


P14. **PHOENIX PRIME**, cover of Ted White book.

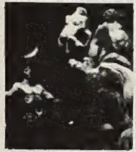

P15. **SUN GODDESS**, cover of VAMPIRELLA 7, 3

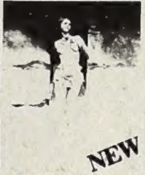

P16. **THE SORCERER**, cover of EERIE 2


P17. **THE SEA WITCH** in fabulous colors.

P18 COMPLETE SET OF P13 THRU P17. $15

JEFF JONES


P.44 JEFF JONES POSTER... An exquisite full color print by the fantasy master. Printed on heavy, glossy art stock, the poster is also suitable for framing. **$2.00 plus .. 60¢**


NEW

P.59 JEFF JONES HUNTRESS ... An exquisite **full-color** print of Jeff Jones' always pretty ladies. 16" by 22". Limited edition. **Only $2.00 plus 60¢**

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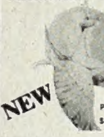
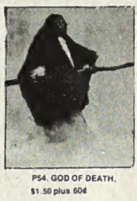
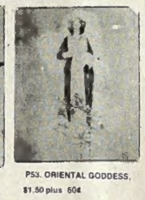
A set of three Jeff Jones black and white posters. Each measure 16" by 22". Available singularly each or as a set of three.


NEW

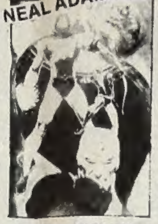
P55. AIR BATTLE, $1.50 plus 60¢


P54. GOD OF DEATH, $1.50 plus 60¢

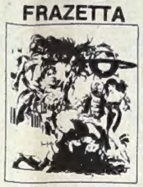

P53. ORIENTAL GODDESS, $1.50 plus 60¢

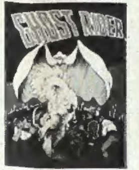
P56. All three as a set, $5.00.

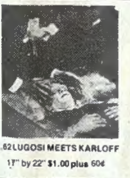
NEAL ADAMS


P73. FULL COLOR NEAL ADAMS SUPER-HERO POSTER. Batman, Deadman, Green Arrow, and The Spectre all in one fantastic **FULL COLOR** poster. On extra heavy 16" x 24" stock. **$3.00 plus 60¢.**

MORE FRAZETTA

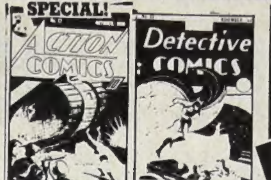

P.61. FRANK FRAZETTA FAMOUS FUNNIES ... A 17" by 22" black and white print of the FRANK FRAZETTA FAMOUS FUNNIES cover. **Only $2.00 plus 60¢**

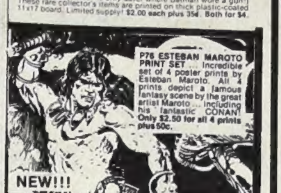

P35. GHOST RIDER BY FRAZETTA ... A giant 12" by 17" full color print of a Frank Frazetta **GHOST RIDER** cover. Heavy stock, suitable for framing. Frazetta is still king. **Only $2.00 plus 60¢**


P.62 LUGOSI MEETS KARLOFF

17" by 22" $1.00 plus 60¢

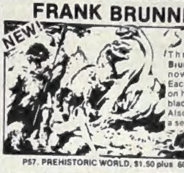
COLLECTORS SPECIAL!


GOLDEN AGE COMIC PLAQUES ...Full-Color reproductions of the covers to **ACTION COMICS #17 (P74)** and **DETECTIVE COMICS #33 (P75)** (The only cover where Batman wore a gun!) These rare collector's items are printed on thick plastic-coated 11x17 board. Limited supply! **$2.00 each plus 35¢. Both for $4.**


NEW!!!

P76 ESTEBAN MAROTO PRINT SET ... Incredible set of 4 poster prints by Esteban Maroto. All 4 prints depict a famous fantasy scene by the great artist Maroto ... including his fantastic CONAN! **Only $2.50 for all 4 prints plus 50c.**

FRANK BRUNNER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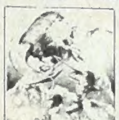
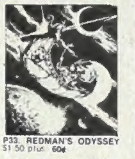
Three Frank **Brunner** posters now available. Each 17" by 22" on heavy stock in black and white. Also available as a set of three.

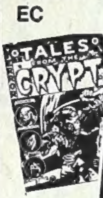
P57. PREHISTORIC WORLD, $1.50 plus 60¢

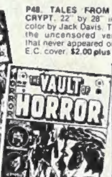

P34. PELLUCIDAR, $1.50 plus 60¢

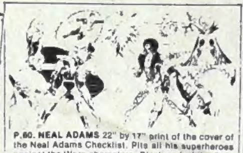

P33. REDMAN'S ODYSSEY $1.50 plus 60¢

P 58. All three as a set, $5.00.

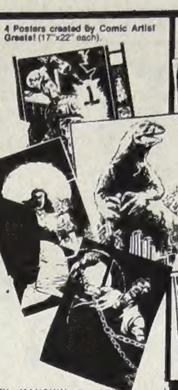
EC


P48. TALES FROM THE CRYPT. 22" by 28" in full color by Jack Davis. This is the uncensored version that never appeared on any E.C. cover. **$2.00 plus 45c.**


P47. VAULT OF HORROR. 22" by 28" in full color by Johnny Craig. This is the famous "Seduction of the Innocent" cover, - uncensored. **$2.00 plus 45c.**


P.60. NEAL ADAMS 22" by 17" print of the cover of the Neal Adams Checklist. Pits all his superheroes against the Warp characters. Black and white. Only $1.60 plus 50¢

4 Posters created by Comic Artist Greats! (17"x22" each).


FU MANCHU! By Mike Vosburg — Karloff as the infamous Oriental. **P. 77**

DRACULA! By Howie Chaykin — The bloody Vampire and lovely victim. **P. 78**

GODZILLA! By Simonson — The "Big G" destroys the Big Apple! **P. 81**

FRANKENSTEIN! By Jim Starlin — "The Chained Monster!" **P. 82**

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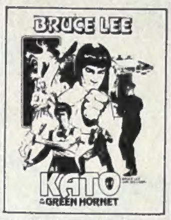

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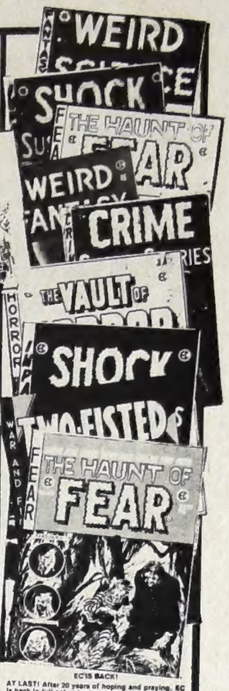

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AT LAST! After 20 years of hoping and praying, EC is back in full color, just as they appeared all these years ago. The best comics in the world are back again!!!

EC REPRINT #2 is actually **WEIRD SCIENCE #15** and it includes four more EC classics in full color as they originally appeared. The stories are: "Miscalculation" by Jack Kamen, "Bum Steer" by Joe Orlando, "The Martians" by Wally Wood and "Captivity" by Al Williamson.

EC REPRINT #3 is actually **SHOCK SUSPENSE STORIES #12** and contains the following four stories: "The Monkey" by Joe Orlando, "Fall Guy" by Wally Wood, "Deadline" by Jack Kamen and "The Kidnapper" by Reed Crandall.

EC REPRINT #4 is actually **HAUNT OF FEAR #12** and contains "What's Cookin'," by Jack Davis, "Till Death Do We Part" by Joe Orlando, "On A Dead Man's Chest" by Johnny Craig, and "Poetic Justice" by Graham Ingels.

EC REPRINT #5 is actually **WEIRD FANTASY #13** and contains the following stories: "Home to Stay" by Wally Wood, "The Trip" by Jack Kamen, "The End" by Wally Wood, and "Don't Count Your Chickens" by Joe Orlando.

E.C. REPRINT #6 is actually **CRIME SUSPENSTORIES #25** and contains "Three For The Money" by Jack Kamen; "Dog Food" by Reed Crandall; "Key Chain" by Bernie Kriegstein; and "The Squealer" by George Evans.

E.C. REPRINT #7 is actually **THE VAULT OF HORROR #26** and contains "Two of a Kind" by Craig; "Graft in Concrete" by David; "Half-Way Horrible" by Sid Check; and "Hook, Line and Sinker" by Ingels.

E.C. REPRINT #8 is actually **SHOCK SUSPENSTORIES #6** and contains "Dead Right" by Kamen; "Undercover" by Wood; "Not So Tough" by Orlando; and "Sugar and Spice" by Ingels.

E.C. REPRINT #9 is actually **TWO FISTED TALES #34** "Betsy" by Davis, "Trial by Arms" by Wood, "En Crapaudine" by Severin, and "Guynemer" by Evans.

E.C. REPRINT #10 is actually **HAUNT OF FEAR #23**. Contains "Creep Course" by Ingels, "No Silver Atoll" by Evans, "Hansel and Gretel" by Kamen, and "Country Clubbings" by Davis....

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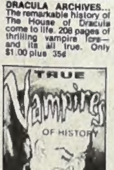
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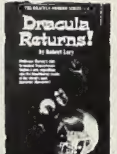
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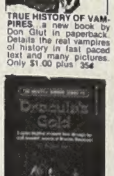
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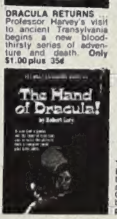
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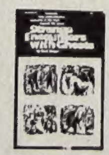
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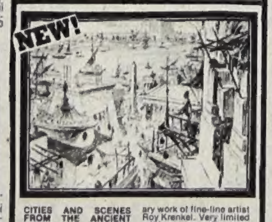
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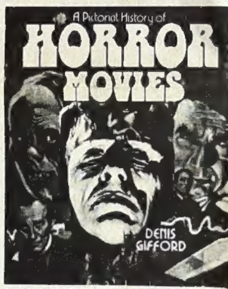
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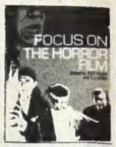
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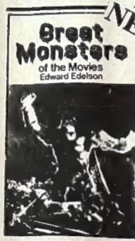
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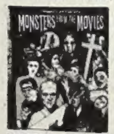
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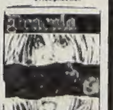
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The publishers of The Monster Times have been persuaded by some of our soldier apes to allow me, Dr. Zaius, the opportunity to advise you Ape-Fans on some new ways to build up your Ape-Library, add to your collection of Ape-Art, and increase your Ape-Know-how. So, just don't sit there like a human ... GO APE!!!

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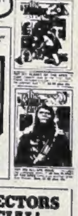

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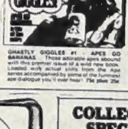
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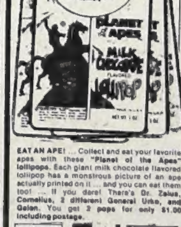
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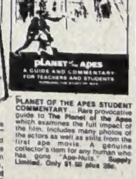
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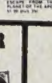
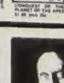

ESCAPE FROM THE PLANET OF THE APES [illegible]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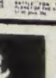
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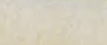
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A sensitive portrait of Boris Karloff as Frankenstein's Monster in THE BRIDE OF FRANKENSTEIN (1935).

FRANKENSTEIN

Of all the scream screen's famous fiends, Mary Shelley's monster has been the most durable. From Thomas Edison to Andy Warhol, filmmakers have found the Frankenstein legend difficult to resist.

In the beginning, "Frankenstein" was merely the name of a smart doctor who created artificial life. That was in 1817; today, however, many people believe that it is also the name of the man's creation. In any event, the name means big box office business when it's part of a movie title. The first film of this type—**FRANKENSTEIN**—was made by Edison in 1910. That was a silent version, as was **LIFE WITHOUT SOUL**, which followed in 1915. After that, very little was heard of Franky or his Monster until 1931, but then things really started happening! It was in that fateful year that Boris Karloff starred in Universal's **FRANKENSTEIN**. This fine film led to seven sequels, and this series remains the most popular one today.

After that, Hammer Films started their own series in 1957. Their first production, **CURSE OF FRANKENSTEIN**, led to five sequels and a tongue-in-cheek remake of the first one, called **HORROR OF FRANKENSTEIN**. In Hammer's introductory flick, the Monster was played by Christopher Lee ("Mr. Dracula" himself), and Peter Cushing was cast as Dr. Frankenstein. Cushing went on to portray the warped scientist in all of the sequels, including the newest one, **FRANKENSTEIN AND THE MONSTER FROM HELL**. What makes these films so interesting is that there is almost always a different monster in each one. The series, which has far surpassed Universal's at least in gory scenes, continues to draw audiences of all ages, and it will probably go on for at least a little while longer.

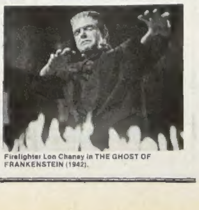
Of course, there have been many other motion pictures having to do with Frankenstein and/or his creation. Some of them, like ABC-TV's **FRANKENSTEIN** and NBC-TV's **FRANKENSTEIN: THE TRUE STORY**, have been excellent. Most others, however, like **FRANKENSTEIN'S DAUGHTER** (1958), **FRANKENSTEIN MEETS THE SPACE MONSTER** (1965), and Independent International's **DRACULA VS. FRANKENSTEIN** (1971), are truly awful. You win some, you lose some.

The late Glenn Strange and Lou Costello in ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948).

In Universal's **FRANKENSTEIN**, the doctor created the Monster in his secluded "mad lab." Unfortunately, because of his assistant's stupidity and carelessness, the creation had the demented brain of a murderer. Not long afterward, the creature escaped and nearly killed his creator before he was trapped in a burning windmill. **THE BRIDE OF FRANKENSTEIN** (1935) started off right where the first flick left off. The Monster had survived the fire because it had fallen into an underground river. Halfway through the plot, he was taken in by a blind old man, who taught the creature some simple phrases. The Monster talked! Later on, villainous Dr. Pretorius convinced the pathetic thing that he wanted a mate. Together, they forced Frankenstein to work on this new project, and a female was created. When the new fiend rejected the Monster's advances, he let his creator escape before he blew up the mountain laboratory. Four years later, the **SON OF FRANKENSTEIN** was tricked into reviving the murderous (and now mute) Monster by crafty old Igor (Bela Lugosi). When young Frankenstein realized what he had done, he shot Igor and knocked the creature into a boiling sulfur pit. At the opening of **GHOST OF FRANKENSTEIN** (1942), Igor—somehow still alive and well—dug the weakened Monster out of the hardened sulfur just before the neighborhood vigilante committee blew up Castle Frankenstein. Igor then took the Monster to Frankenstein's second son, and blackmailed the doctor into helping him. After a while, the Monster kidnapped a little girl and demanded that her brain be transplanted into his body. Nonetheless, Frankenstein's immortal creation ended up with Igor's brain. After the crucial operation, the Monster foolishly spoke in Igor's voice and threatened the world. Unexpectedly, the thing went blind because Igor's blood type was different from the fluid that coursed through the creature's body. Stumbling around blindly, the Monster started a chemical fire and "burned itself to death."

Christopher Lee as the Monster in the 1957 Hammer production of THE CURSE OF FRANKENSTEIN.

The year 1943 marked Universal's first horror team-up: **FRANKENSTEIN MEETS THE WOLF MAN**. Therein, the immortal Monster turned up as usual, terrorizing the countryside. Along came Larry Talbot (Lon Chaney Jr.), werewolf, and the two became fast friends. At the conclusion, Talbot's hairy alter ego decided that he didn't like Frankenstein's creation, so the two started to fight. At the same time, the villagers blew up the nearby dam and a flood of water swept the monsters away. Two years later, a pair of sequels were released separately. In **HOUSE OF FRANKENSTEIN**, the Monster and the Wolf Man were joined by toothy Count Dracula (John Carradine). After the vampire had met his fate, Dr. Niemann (Karloff) entered Castle Frankenstein and found the other two beings, frozen in ice. He thawed them and recharged the Monster, but the local villagers charged in and chased the flatheaded giant into a quicksand patch. In **HOUSE OF DRACULA**, which followed, a benevolent doctor rounded up Dracula and the Wolf Man, and dug the Monster out of the then-hardened quicksand. Once more, Frankenstein's creation was caught in a chemical fire of his own making, and seemed to be destroyed. Last and least, **ABBOTT AND COSTELLO MEET FRANKENSTEIN** came along in 1948—eight years before Hammer's **CURSE OF FRANKENSTEIN** was released. All three creatures showed up again in this comedy, and the Monster ended up plunging through a burning pier to the icy waters below. He should have survived this, but he apparently didn't. Oh, well. There's always Andy Warhol to fall back on (ugh!). □



Firelighter Lon Chaney in THE GHOST OF FRANKENSTEIN (1942).

THE CREATURE

The horrific handiwork of makeup master Bud Westmore, the Gill-man (a.k.a. THE CREATURE FROM THE BLACK LAGOON)—starred in three of the most frightening fish stories ever to unfold on the shiver screen.

The crafty Creature told his life story to The Monster Times back in issue #5.

The Creature from The Black Lagoon was a living fossil. He was a throwback to the prehistoric age—part-man, part-fish. Like some other amphibians, he lived in water but could survive on land for a little while. His action-packed film career lasted for only three movies, all of which were quite good. He was one of Universal's best creations of the 1950's, and his popularity continues to this very day. He actually seemed real, as opposed to most monsters.

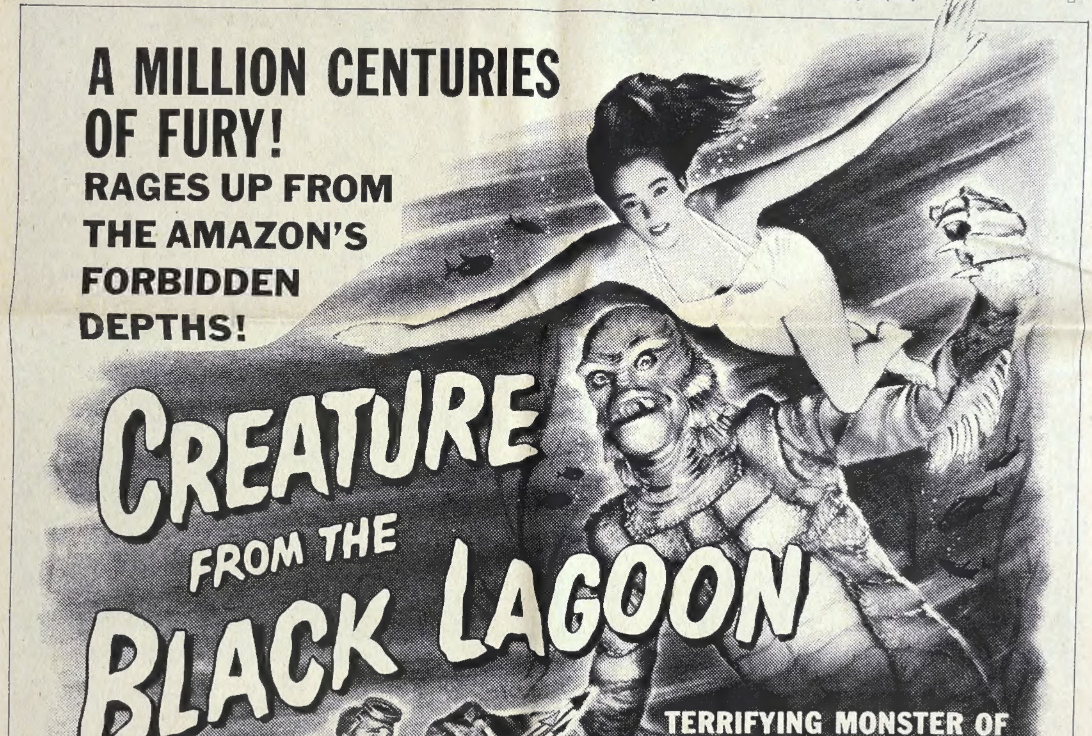
THE CREATURE FROM THE BLACK LAGOON (1954) opened in the jungle along the Amazon River. There a scientist and his two employees found a green, webbed, fossilized hand with claws. The leader of the expedition wasted no time in returning to civilization to show his find, but while he was away the two workers at the campsite were slaughtered by the Creature. When Dr. Maia returned with some other scientists, they found the mutilated victims. While tracking down their discovery, they chartered a riverboat and entered an eerie inlet—the Black Lagoon. Unaware that the Creature resided there, the party went about their work until the monster became ensnared in the boat's underwater net. By using his incredible strength, the beast tore a hole in the net and escaped. One of the men then went underwater to get some photographs of the Creature, but the fellow who financed the expedition went hunting for the Gill Monster with a spear gun. As the story progressed, several men lost their lives before the Creature was temporarily paralyzed by a poisonous gas and captured. However, the Gill Man soon broke loose, and prevented everyone else from leaving the area by blocking the inlet with a large tree. Obviously, the Creature was a crafty little fish-face. Actually, it wanted the beautiful heroine to remain with him at the lagoon; nobody else liked this idea, though, so the war between humans and living fossil continued. After a few more men were wounded, the Gill Man succeeded in kidnapping the woman. The survivors followed, and in the end a volley of bullets seemed to end the Creature's existence.

One year later, humanity suffered the **REVENGE OF THE CREATURE**. This tale began with another expedition to the Black Lagoon; this time, though, the men were equipped with underwater nets and anasthetic chemicals. Once the Creature was made a prisoner, he was transported to an aquarium in sunny Florida. As can be expected, the Creature didn't like this one bit. He had been taken out of his natural environment, forced into a life of ease, and taught some simple commands by a trainer armed with a painful electric rod. The Creature nearly escaped once, but he was beaten back into the oversized tank and then chained to a wall for safety. While he remained a captive, the Gill Man took a strong liking to the attractive heroine, who was herself a young scientist studying him. People kept flocking to the exhibit to see the infamous Creature, and one day the audience got an unexpected "treat"—he escaped! He killed several men in the process, and scared everyone away. Before the police arrived, he jumped into the nearby river and swam away. One evening, however, he surprised the heroine and dragged her off into the water. The search for the Creature increased, and after a few more people were slain he and the heroine were located on a beach. As soon as the hero rescued the helpless female, the Creature was shot and left for dead (again).

THE CREATURE WALKS AMONG US (1956) began with another expedition: this time to the Florida Everglades. A scientist, Dr. Barton, wanted to capture the Creature in order to prove the connection between man and fish. Using sonar, they tracked their prey and prepared to capture it. The Creature had other plans, though, and he leaped onto their boat and attacked them. As in the previous films, drug-laden spears proved ineffective against the green monster, and the people panicked. While the beast was wrecking the boat, he accidentally doused himself with gasoline. One of the men noted this, and in desperation he fired a flaregun at the Creature. The Gill Man immediately burst into flames, and leaped back into the water. Moments later, the drugs took effect and the monster was easily captured. On board the expeditionary ship, the scientists discovered that the Creature's scales and gills had been badly burned. They performed an emergency operation, opening an air passage to his lungs, to save him. As a result, the Gill Man underwent a natural mutation and was transformed into an air-breathing humanoid; he would never be able to live underwater again. After the beast was brought to Barton's spacious estate, he was alright for awhile. However, one night Barton murdered a man and tried to blame it on the Creature. Quite unexpectedly, the captive Gill Man escaped and chased his accuser, finally killing him. He then broke out of the estate and headed toward the ocean, destined to drown himself. He was never seen again, but if things like the Blob can return (and it did!), so can the Creature—hopefully. □

Girl grasping was one of the Creature's favorite pastimes.

The Creature Walked Among Us in 1956, probably to show off his new nose-job.


A MILLION CENTURIES OF FURY!
RAGES UP FROM THE AMAZON'S FORBIDDEN DEPTHS!
CREATURE FROM THE BLACK LAGOON
TERRIFYING MONSTER OF THE AGES...every man his mortal enemy and woman's beauty his prey!
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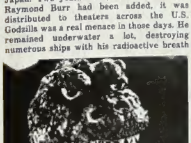
1954 brought us our first encounter with the great GODZILLA, KING OF THE MONSTERS.

GODZILLA!

As the self-proclaimed King of the Monsters, Toho's Godzilla has spent the past 20 years battling with and against both miniscule humans and outsized attackers like King Kong and Ghidrah. If his right paw don't get you, then the left one will.

Godzilla is undoubtedly one of the all-time favorites of horror film monsters. He has an enormous number of fans, primarily children. He has always been well-liked, even when he was a villain. No one can fully explain his popularity, but it definitely exists!

It was way back in 1954 that **GODZILLA, KING OF THE MONSTERS** was released in Japan. Two years later, after scenes with Raymond Burr had been added, it was distributed to theaters across the U.S. Godzilla was a real menace in those days. He remained underwater a lot, destroying numerous ships with his radioactive breath whenever he got the chance. He had beena awakened from his eons-old hibernation by an atomic explosion, and he was out to destroy those who had disturbed him. Eventually, he attacked Tokyo itself! During his second assault, he wiped out a large portion of the city. Not long afterward, he was disintegrated by an "oxygen destroyer" that a Japanese scientist named Serizawa had perfected.



The Big G helps mankind for a change in GODZILLA VS. THE SMOG MONSTER (1971).

Godzilla was dead, but he strangely returned in a 1955 film called **GIGANTIS, THE FIRE MONSTER** (known in Japan as **GODZILLA RAIDS AGAIN** and **THE VOLCANO MONSTERS**). In that, he fought against a spiny dinosaur named Angurus. After annihilating his opponent, as well as part of a city, Godzilla/Gigantis went on another rampage of destruction until he was buried under tons of ice on a deserted island. Not until seven years later did he melt his way out of the ice, to appear in **KING KONG VS. GODZILLA**. Predictably, he made his way back to Japan and resumed his pastime of wrecking the place. To the rescue—straight from his island in the Pacific—came King Kong, who had not been seen since 1933. The big ape had changed a bit, in that now he was able to absorb electricity. He and the Big G went at it, and after several comical bouts the amphibious dinosaur was defeated. Interestingly enough, Godzilla won in the Japanese version of the film.

Godzilla & Rodan do battle with GHIDRAH THE THREE-HEADED MONSTER (1965).

In 1964, the giant green lizard returned in **GODZILLA VS. THE THING**. This was the last movie in which he was a full-time villain. It began with the worst hurricane in the history of Japan, which deposited a gigantic egg on one of the beaches. While scientists were examining the strange phenomenon, Godzilla popped up from beneath the sand of another beach. As usual, he started on one of his nasty rampages as soon as he awoke. Obviously, he and the egg had been deposited on the shores by the hurricane. Later on, the two tiny females from Mothra's island turned up in Japan. They asked that the huge egg, which belonged to Mothra (an enormous moth), be returned to the mysterious island from which it came. Since the authorities did not move fast enough, Mothra flew to Japan and ended up fighting Godzilla. She was killed during the battle, but twin caterpillars hatched from the egg and soon defeated the Big G.

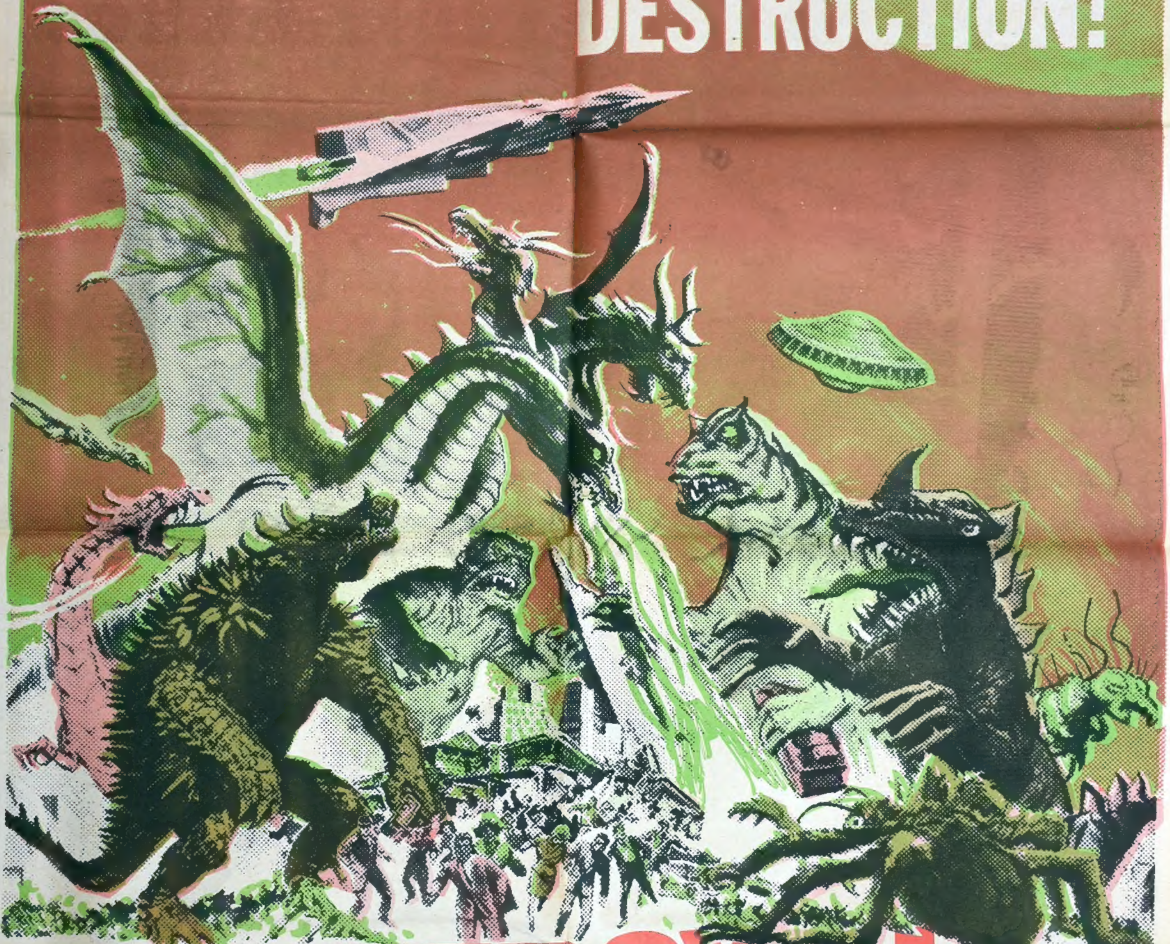
GHIDRAH, THE THREE HEADED MONSTER showed up in 1965. At the beginning of the flick, Godzilla and Rodan were busy fighting each other. About halfway through the plot, Ghidrah hatched from a meteorite that had landed in Japan. When the flying space dragon embarked on his mission of destruction, one of the new Mothras swam to Japan to try to stop him. (The other giant caterpillar had died by this time, we were informed.) After arguing, in monster language, with Godzilla and Rodan, Mothra crawled off to confront Ghidrah. The remaining creatures, shamed by Mothra, joined her (?) in the fight. After a long battle, Ghidrah flew off into outer space in defeat.

Godzilla, Rodan and Ghidrah returned that same year in **MONSTER ZERO** (also known as **INVASION OF ASTRO-MONSTER**). Against their wills, the Big G and Rodan were transported, via flying saucer, to Planet X. There, they again battled Ghidrah, and afterward all three monsters were sent to destroy Earth. Eventually, the aliens' control over Godzilla and Rodan was broken, and the two beasts beat up on Ghidrah. By the end of the film, the space dragon and the invaders from Planet X had been zonked.

One year later, Godzilla returned to fight **EBIRAH, HORROR OF THE DEEP** (also known as **GODZILLA VS. THE SEA MONSTER**). The villain of this flick was a gigantic crab that was controlled by a military unit from a nation that wanted to rule the world. Naturally, the Big G vanquished the evil monster and the bad guys, and Mothra helped the heroes escape from the island. The cute, little (?) **SON OF GODZILLA** was introduced in 1968. He, too, hatched from a giant egg, and Godzilla saved him from giant praying mantises, and an enormous spider. In **DESTROY ALL MONSTERS** (1968), Godzilla led his son and many other giant Japanese monsters against Ghidrah and invaders from the planet Kilaak. After Tokyo and some other international cities were destroyed, Earth emerged victorious. Next came **GODZILLA'S REVENGE**, a Sesame Street-like fantasy that was a compilation of past Godzilla films. The last Big G movie to be distributed in the U.S. was **GODZILLA VS. THE SMOG MONSTER** (1971). In that, our lizard-hero ended up destroying a creature that had been created from pollution. Hopefully, **GODZILLA VS. GIGAN** will soon be released to American theaters. It contains the Big G, Angurus, Ghidrah and a new space monster called Gigan (natch!). Considering the success that Toho has had with Godzilla, more movies about him will inevitably be made in the near future. □

Godzilla and son Minya square-off to DESTROY ALL MONSTERS in the 1965 film of the same name.

The MONSTERS are in REVOLT
...and The World is on the brink of
DESTRUCTION!



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"DESTROY ALL MONSTERS"

...The Battle-Cry that could Save the World!

STARRING

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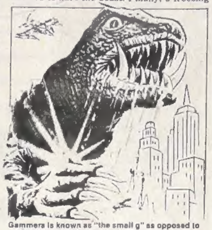
GAMMERA

As the World's Foremost Giant Flying Turtle, Gammera (The Invincible) usually has his paws full protecting our vulnerable planet from outer space assailants like Viras and Jiger and is Daiei's angry answer to Toho's Godzilla.

Gammera is probably the second most famous Japanese monster in the entire world. He was conceived by one of Toho's rival companies, Daiei, and his first film was released in 1965. Since then, Daiei has produced a number of fantasy movies, most of which are quite juvenile. Among these have been at least seven Gammera productions.

Despite Gammera's popularity, many people don't know much about him. He's a gigantic prehistoric turtle—the answer to Godzilla—who was also frozen in ice until an atomic blast awoke him. Like the Big G, Gammera was a bad guy in the very beginning; however (also like the big green lizard), he became more and more likeable as time went on. Nowadays, he protects Earth from other prehistoric giants, and from invasions from outer space. His powers include near-indestructibility and the ability to fly. Whenever he soars through the air, he often looks like a flying saucer when seen from a distance. Unlike all other movie dinosaurs, he often revolves when he is in flight, exuding a fiery substance from his apertures. Once you get to know him, he's quite cute—huggable, even, if you happen to be a giant.

In the beginning, there was **GAMMERA THE INVINCIBLE** (1965). When an unidentified aircraft was shot down over the Arctic, an atomic explosion occurred. This annoyed the 200-foot turtle, and soon afterward he destroyed a defenseless ship. Making his way to Japan, he started raiding oil refineries and atomic research institutes; from these he absorbed the enormous energy that they stored. Not only did he wreck these areas, but he occasionally destroyed large portions of cities as well. Local army units tried everything against the invading giant: guns, fire, planes, electricity—nothing seemed to hurt the beast. Finally, a freezing bomb rendered him immobile for a short while, but then he thawed himself out and flew away. As Gammera continued on his rampage, the United States put "Plan Z" into operation. Lured by a ring of flames, the dinosaur inadvertently walked into the nosecone of a rocketship. Before he could break out, the spacecraft took off and headed toward Mars.


Gammera is known as "the small g" as opposed to Godzilla, "THE BIG G." But don't tell him that.

A year later, **GAMMERA VS. BARUGON** started off by showing that the rocket with the trapped turtle was falling back to Earth. The monster escaped, and began creating havoc again. Simultaneously, a group of Japanese adventurers brought a strange-looking object back home with them. Unknown to anyone, the round "stone" was actually the egg of Barugon, another active dinosaur. She came hunting for it, and during her search she battled Gammera. Before the conflict was resolved, they destroyed two cities. By movie's end, though, all was calm again.

By the time **GAMMERA VS. VIRAS** (1967) came out, the overstuffed turtle was a full-fledged hero. This was his first bout with the giant creature from outer space. Early in the film, an alien spaceship reached Earth. Its inhabitants unleashed their squidlike giant on the world, and managed to gain control over the now-friendly turtle. While the powerful foreign beast, Viras, wrecked cities, two young boys found a way to free Gammera. As soon as this was accomplished, the fanged turtle took off and annihilated Viras and his inhuman masters.

Next came **GAMMERA VS. GYAOS** (1968), an enormous flying creature which shot laser beams from its mouth and fire-repellent from its chest. This guy proved to be quite a match for our ancient hero, but in the end Gammera triumphed. Toho's influence on this flick was obvious: the villain somewhat resembled Rodan.

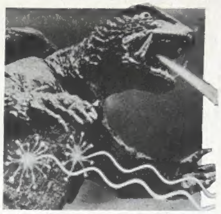
Copyturtle Gammera doing the Godzilla train-eating routine. The gruesome gourmet varies his diet, however, by devouring an occasional oil refinery.

In 1969, the fates decreed that the titanic turtle fight another space monster in **GAMMERA VS. GUIRON**. The invaders in this epic movie were very attractive brain-eating space women. Their planet was located on the other side of the sun, but it and Earth remained unseen to each other. They captured some children from our world for their nefarious purposes, but, as usual, Gammera saved the day for humanity.

GAMMERA VS. JIGER (1970) was really childish, but there was a lot of excitement, and the special effects were good (naturally). When a strange-looking stone statue was brought from a distant island to the Japan World Exposition, an enormous horned creature awoke from hibernation. The statue had kept the thing asleep, and now the beast was out to destroy civilization. It attacked the Exposition, and Gammera showed up to stop it. After beating the flying turtle once, it paralyzed him during their second fight. Shortly afterward, scientists learned that an egg from Jiger had been injected into our planet's defender. Two boys borrowed a mini-submarine and entered Gammera's body, and they soon put an end to the baby monster that had recently hatched there. After a powerful electric charge was fed into the turtle, he revived and killed Jiger after a fierce battle.

GAMMERA VS. ZIGRA (1971) is the last movie that we have listed for this series. The villain in this one was a giant undersea creature. Not only was it a very nasty fellow, but it shot destructive rays from its body. Our scaly hero didn't do too well against him at first, but he won by the time the feature ended.

Hooray for Gammera! (See TMT #37 for the personal, inside story on this hero.) ☐


In a film sometimes known as DESTROY ALL PLANETS, Gammera fought Viras, an out-of-sight creature from out-of-space (1968).

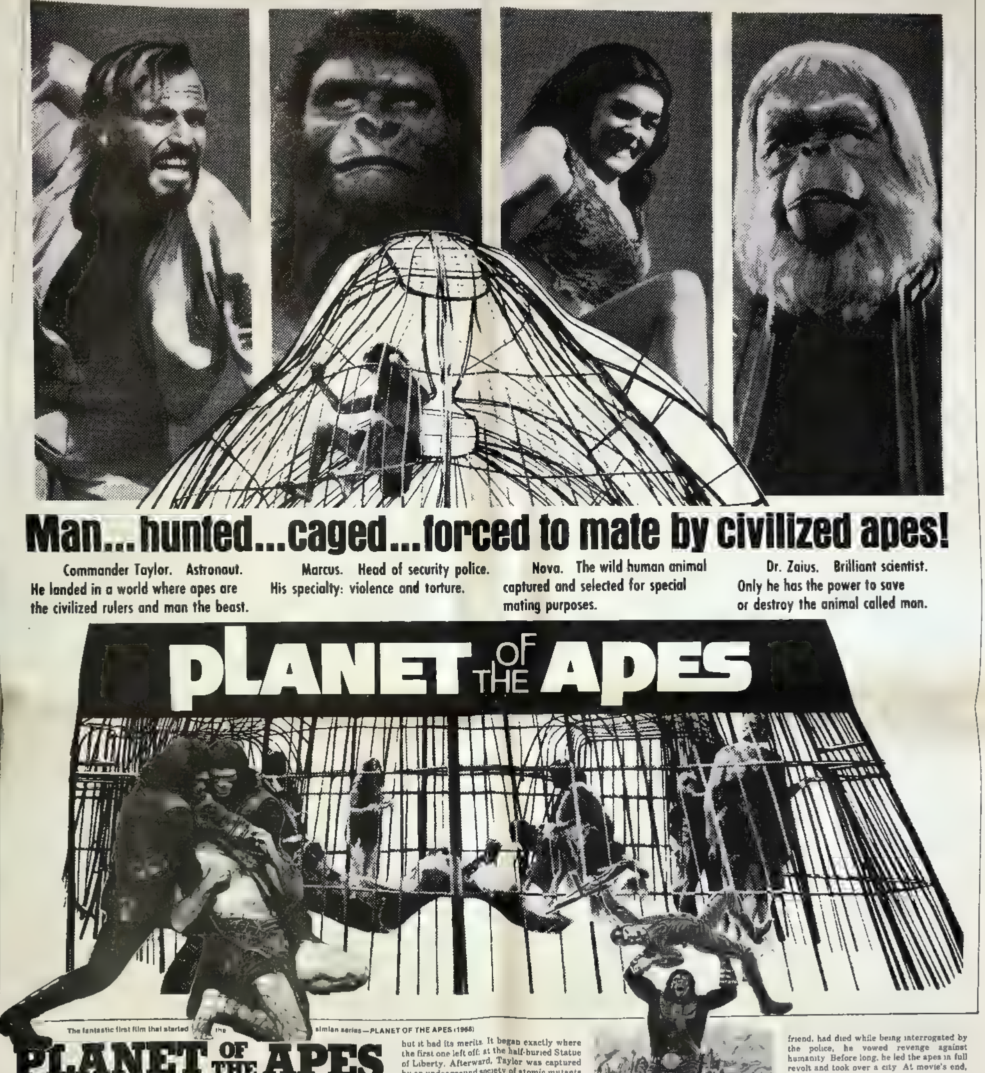
Gammera starred with Albert (CYCLOPS) Dekker & Brian (THE CREEPING UNKNOWN) Donlevy in his first flick GAMMERA THE INVINCIBLE in 1965.

it After beating the flying turtle once, it
lyzed him during their second fight.
tly afterward, scientists learned that an
from Jiger had been injected into our
t's defender Two boys borrowed a
submarine and entered Gammera's
and they soon put an end to the baby
er that had recently hatched there
a powerful electric charge was fed into
rtle, he revived and killed Jiger after a
battle.

MMERA VS. ZIGRA (1971) is the last
that we have listed for this series. The
in this one was a giant undersea
e. Not only was it a very nasty fellow,
shot destructive rays from its body
ly hero didn't do too well against him
but he won by the time the feature

y for Gammera! (See TMT #37 for
onal, inside story on this hero.) ☐

netimes known as DESTROY
TS, Gammera fought Viras an
creature from out-of-space 1968


Man... hunted... caged... forced to mate by civilized apes!
Commander Taylor. Astronaut. He landed in a world where apes are the civilized rulers and man the beast.
Marcus. Head of security police. His specialty: violence and torture.
Nova. The wild human animal captured and selected for special mating purposes.
Dr. Zaius. Brilliant scientist. Only he has the power to save or destroy the animal called man.
PLANET OF THE APES

The fantastic first film that started the simian series—PLANET OF THE APES (1968)

PLANET OF THE APES

THE PLANET OF THE APES proved to be one of the most popular and influential fright films ever to lumber across the screen, inspiring four sequels and a television series. They're the most successful simians to surface since the days when Kong was King.

The unparalleled success of the **PLANET OF THE APES** series is truly remarkable There were five films in all, and now there's even a TV show on CBS-TV. Apparently, a lot of people like talking apes;, it obviously isn't the quality of the flicks that draws the audiences, because they've gotten progressively worse since **PLANET**. There are so many errors and inconsistencies in the series that it's really incredible that it succeeded well enough to merit a TV show.

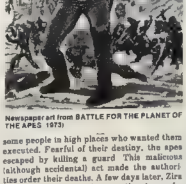
The opening chapter, **PLANET OF THE APES** (1968), is one of the finest, and most expensive, science-fiction films of all time The screenplay, written by Rod Serling and Michael Wilson, was based on Pierre Boulle's fine novel, **MONKEY PLANET**. It opened with four astronauts in a starship. They entered suspended animation so that they would not age much, and trusted that they would be near a distant planet when they awoke. Hundred of years later, the three men revived and found that: 1. the only female member of the crew was dead; 2. they had crash-landed in water; and 3. they were on a planet with a suitable atmosphere. After a long trek, they found a tribe of idiotic humans. Moments later, uniformed gorillas on horseback attacked! One of the astronauts was shot to death, and the others were taken prisoner. They were put into cages, and one of them was operated on so that he would

General Urko leads ape army into battle in BENEATH THE PLANET OF THE APES (1970)

lose his memory. The survivor—Taylor—befriended a pair of chimps and tried to prove to the amazed ape society that he came from a world of intelligent humans His execution was ordered, but he escaped and learned that the mad planet he was on was Earth! An atomic war had caused it all!

Two years later, **BENEATH THE PLANET OF THE APES** was released This sequel was not as good as the original flick, but it had its merits. It began exactly where the first one left off: at the half-buried Statue of Liberty. Afterward, Taylor was captured by an underground society of atomic mutants and sentenced to death for "spying" on them. Meanwhile, another pair of astronauts had broken through the time barrier and landed in the radioactive "Forbidden Zone." One of them died almost immediately, and the survivor—Brent—set out for help. He met Nova, Taylor's mate, and followed her to Ape City, where he was led to Cornelius and Zira The two chimpanzees aided him as much as they could, and they told him where he might find Taylor. Brent and Nova left in search of the other spaceman, and sometime later they were captured by the warped mutants. When an army of apes assaulted the hidden citadel, Nova was killed and the astronauts escaped After Brent was also shot, Taylor tried to warn the apes that there was a live Doomsday Bomb on the premises. Taylor was also wounded, and in dying he (accidentally?) activated the Bomb. Earth exploded!

In 1971, Cornelius, Zira and a third ape made their **ESCAPE FROM THE PLANET OF THE APES** They had located and repaired one of the damaged starships and blasted off just before the world was destroyed. They passed through a time warp and ended up on Earth in the year 1973. At first, they pretended to be dumb animals because they feared what humanity would do to them. After the third chimp was murdered by a gorilla, though, they revealed their intelligence and ability to speak. Once they proved their worthiness, Cornelius and Zira were made celebrities and given the key to the city. As time went by, Zira became pregnant, and it was then that a very devious scientist used truth serum to get the full story of the future out of her As a result, the chimps were imprisoned and there were

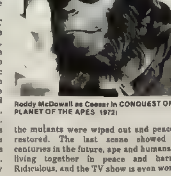


Newspaper art from BATTLE FOR THE PLANET OF THE APES 1973)

some people in high places who wanted them executed. Fearful of their destiny, the apes escaped by killing a guard This malicious (although accidental) act made the authorities order their deaths. A few days later, Zira gave birth to a male chimp at the circus of a man named Armando. Zira then switched her baby for a normal, newborn chimp, and fled with Cornelius. Shortly afterward, all three were killed—but Zira's baby lived!

During the following year, **CONQUEST OF THE PLANET OF THE APES** was released. It took place in the near future, when semi-intelligent apes in various uniforms were slaves to humans. A space virus had killed off all small domestic animals, and apes had replaced them in homes. When Man learned that apes made better servants than pets, they were forced into a life of servitude. By this time, Caesar, the son of Cornelius and Zira, was full-grown, He alone, of all the apes in the world, was able to speak in English. In addition, he possessed a strange telepathic link with his species. He posed as a dumb ape for a while, but when he learned that Armando, his only friend, had died while being interrogated by the police, he vowed revenge against humanity Before long, he led the apes in full revolt and took over a city At movie's end, though, he and his hairy army left in order to plot Man's downfall.

In 1973, **BATTLE FOR THE PLANET OF THE APES** was issued to theaters across the country. The story here began soon after the atomic war had occurred. Human and ape survivors were living in a crude town some miles from New York City The leader was Caesar, and they all respected him but a great deal of ill feeling existed between the two species. To make things worse, the mutated survivors who were living beneath New York decided to attack the ape/human community After a long and bloody battle,



Roddy McDowall as Caesar in CONQUEST OF THE PLANET OF THE APES (1972)

the mutants were wiped out and peace was restored. The last scene showed how, centuries in the future, ape and humans were living together in peace and harmony. Ridiculous, and the TV show is even worse! ☐

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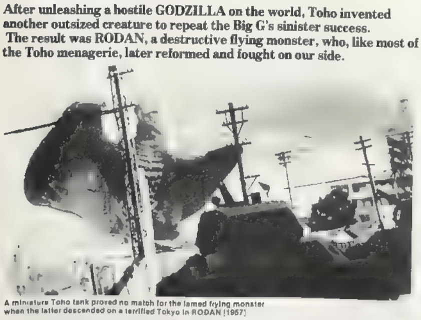
Rodan Toho's pterodactyl-type monster, and Godzilla resolved their differences long enough to team up and tackle the title character in GHIDRAH, THE THREE-HEADED MONSTER in 1965

RODAN!

After unleashing a hostile GODZILLA on the world, Toho invented another outsized creature to repeat the Big G's sinister success. The result was RODAN, a destructive flying monster, who, like most of the Toho menagerie, later reformed and fought on our side.


A miniature Toho tank proved no match for the famed flying monster when the latter descended on a terrified Tokyo in RODAN (1957)

Since Toho Films began their popular dinosaur cycle with **GODZILLA** in 1954, there have been at least two Godzillas, three Mothras, and a pair of Rodans. The Rodans are a vicious breed of flying prehistoric reptiles that somewhat resemble the well known pterodactyls of old, but they're much larger—as most celluloid monsters are. They're also super-fast, and the windblasts that are caused by their wings can wreck sky scrapers

Like the majority of Toho's giants, Rodan started out as a confused bad guy. However, before his second flick was half over, he joined the good side. We're really fortunate to have him (and Godzilla, Mothra, etc.) protecting us, because Japan has showed the world time and again that mere humans just can't defend themselves well against enormous monsters and invasions from outer space

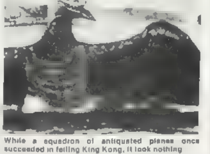
RODAN first appeared on American theater screens in 1957; so did his mate, as well as a horde of giant insects. The story began in Japan, naturally—at a very deep mine shaft that had recently been flooded. From this spooky hole in the earth came night-stalking prehistoric insects These carnivorous creepies terrorized a town for a while, but then Rodan hatched during an earthquake and started eating the shrieking bugs. Soon afterward, another enormous bird hatched, and after all the outsized crawlers were gone the two hungry flyers set out to ravage the world.

At first, Earth's defense forces thought that there was only one supersonic menace It soon became obvious, though, that there were two. For a whole, the powerful creatures hunted separately; however, when one of them landed in Tokyo and was pinned down by armored combat vehicles, the other high flyer came to the rescue. After destroying a large portion of the city, they flew off to their lair, which was located in the side of a live **volcano**. Under protests from the populace of a nearby town (if the volcano erupted, the burg would be destroyed), the army moved in to eliminate the Rodans Amidst a fantastic array of exploding weapons, the volcano blew its stack and wounded one of the creatures. Rather than live in an unfriendly world by itself, the other dinosaur joined its suffering mater and appeared to die. Sad, huh? Sniff

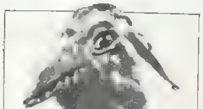
Rodan was not heard from again until **GHIDRAH, THE THREE HEADED MONSTER** (1965) attacked the world for the first time. In that flick, a woman was possessed by the mind of a friendly Martian The alien wanted to warn Earth that Ghidrah would soon strike, but no one believed her. In order to convince everyone, she made some accurate predictions for the immediate future. One of these was that Rodan would revive and release itself from underneath tons of rock. Predictably, the monster reappeared to threaten mankind.

After the winged wonder wrecked some populated areas, it found Godzilla and picked a fight with her (?). While Ghidrah was busy smashing one section of Japan, Godzilla and Rodan were battling in another; eventually, the three-headed space dragon ventured pretty close to the other monsters, and Mothra (as a giant caterpillar) convinced the Big G and his high-flying opponent to fight the invader. After a long and comical bout the three-headed terror was defeated He flew into outer space, never to return...until the next movie

In 1965, also, Ghidrah was renamed **MONSTER ZERO** by a race of detestable aliens from Planet X The flick was also known as **INVASION OF ASTRO MONSTER** and the only good things in it were the special effects This terrible comedy starred Nick Adams (remember him as **THE REBEL** on TV?) as an astronaut who ventured to Planet X and discovered that Ghidrah was destroying the place Because they required our help, the X-ites pretended to be nice guys


While a squadron of antiquated planes once succeeded in felling King Kong, it took nothing short of a volcanic eruption to do Rodan in

and asked if they could borrow Godzilla and Rodan However, before an answer was given by the United Nations, the aliens began removal operations They levitated Godzilla from his underwater resting place, and


Rodan turns a striking profile to the camera and demonstrates his impressive wingspan in a relatively calm moment from RODAN

blasted Rodan from his home inside a mountain

Enclosing the unconscious monsters in sturdy force bubbles the space travelers transported them to Planet X. As soon as Ghidrah came along, the creatures revived and pounced on him. After a short but spectacular clash, the space dragon flew off in defeat The aliens then gained control over all three monsters and ordered them to assault Earth Fortunately, the control was broken, and Godzilla and Rodan turned on the invaders and saved us.

Rodan was last seen—along with practically every other giant Monster that Toho had conceived—in **DESTROY ALL MONSTERS** (1968) Therein, alien invaders called Kilaaks gained control over the dinosaurs of Earth and set them against humanity After a great deal of destruction across the globe the good guys turned the tables on the invaders and freed Godzilla, Rodan and the other biggies In gratitude, the monsters fought Ghidrah and the nasty aliens saving us until the next flick came along

Rodan has been in retirement for the past six years, but if we're lucky, he'll come winging his way to help mankind againt awesome perils. If you ever see him, remember one thing don't ever call him beak face. **That** gets him very angry

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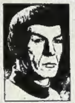

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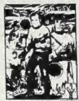

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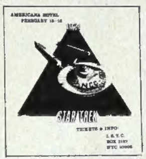

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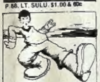

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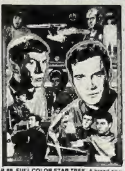

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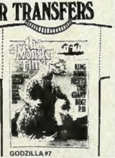

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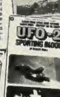

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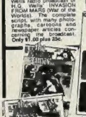

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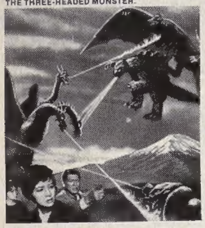
39

GHIDRAH

In an attempt to add a little violent variety to their all-star monster spectacles, Toho gave birth to GHIDRAH, THE THREE-HEADED MONSTER in 1965. Despite his three heads, GHIDRAH has yet to learn that no power on earth (or elsewhere) can tear down Godzilla.

One of the most formidable creatures ever created by Toho, Japan's leading science-fiction studio, was **GHIDRAH**. Although it is a well-known fact that all of Toho's dinosaur-type monsters are really men in suits, Ghidrah often gets to be conjured up via a magnificent array of special effects. He's quite an asset to the company, and they're well aware of it. So far, he has appeared in four movies, all of which starred Godzilla and other popular monsters.

The whole world watches in horror as Godzilla, Rodan and Mothra team up to battle GHIDRAH, THE THREE-HEADED MONSTER.



In case you didn't know, Ghidrah is an enormous, three-headed space dragon. he can fly, is seemingly indestructible, and spews forth extremely powerful electrical charges from his mouths whenever he wishes to. Unlike almost all other Japanese giants, he has remained a bad guy since he appeared on the theater screen in 1965. Since then, he has taken many Earth lives; as a result, he's been beaten and driven off by Godzilla and his pals after long, knock-down, drag-out fights. He never learns, but that's probably because he's not from our planet. After all, everybody knows that space creatures can really be dumb.

The first flick about this monster was **GHIDRAH, THE THREE HEADED MONSTER**(1965). His coming was foretold by a young woman, whose body was possessed by the mind of a kindly Martian. The terrible space dragon had destroyed the advanced civilization of Mars, and now he was determined to do the same with our planet. The film's sub-plots dealt with international spies and a battle between the Big G and Rodan. Midway through the plot, a magnetic meteorite that had fallen to Earth exploded, and from it was formed Ghidrah, Scourge of the Universe!

1965 was the year that 3-G came to us from Japan.

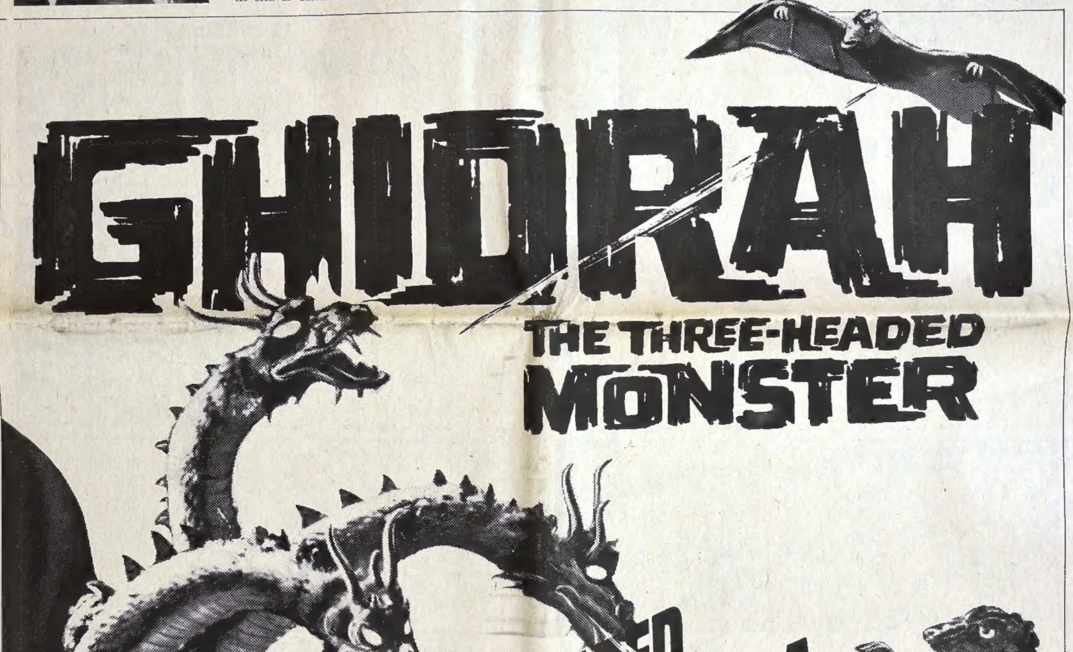
As soon as Ghidrah hatched from his galactic "egg," he went on a rampage of destruction. He proceeded to tear up the Japanese countryside, presumably eating the helpless inhabitants. Meanwhile, Godzilla and Rodan were wrecking the other end of Japan—including, naturally, Tokyo. Eventually, Mothra—a giant caterpillar (not the original one, though)—came along and persuaded the two monsters to beat up on Ghidrah. Between the Big G, Rodan and Mothra, the space dragon was driven off.

That same year, the second Ghidrah film was released. It's known by two titles: **MONSTER ZERO** and **INVASION OF ASTRO-MONSTER**. The dragon, apparently embarrassed by his defeat, left Earth and flew to Planet X. The humanoid inhabitants there weren't at all pleased with this development, and they moved underground. They then appealed to our world for help; they asked to borrow Godzilla and Rodan for a while, in return for a serum formula that would cure all illness on Earth. After removing the Big G from a lake, and Rodan from a mountain, the alien flying saucers enveloped the creatures in force fields and transported them to Planet X. Later on, as Ghidrah approached the spot where the paralyzed monsters had been set down, a ray awoke Godzilla and his companion, and the fight was on! Ghidrah was soon driven off, which enabled the aliens to somehow gain control over him. The traitorous X-ites then forced all three monsters to attack our planet. While the invaders awaited our surrender, a sonic weapon was developed. When it was used, the saucers went out of control and exploded. The monsters then fought each other again. In the end, Ghidrah was again beaten off ... but he was determined to return!

In 1969, American audiences thrilled to **DESTROY ALL MONSTERS**. This movie was the most stupendous one that Toho had ever produced, and it contained almost every giant monster that they had ever come up with! The setting was the end of the 20th century, at which time all of the monsters on Earth had been herded to Ogsawara Island. One day, an alien unit attacked and took over the atoll's command post. They released the giant beasts after they had gained control over them. and sent the monsters to destroy our world's major cities. While great destruction was being caused by the inhuman Kilaaks, a United Nations spaceship located their base on the moon and destroyed it. The good guys then managed to free the monsters from the mental control, and the Kilaaks then summoned Ghidrah. All of the Earth creatures agreed to fight the invaders, and before long Ghidrah and the aliens were defeated.

Although **GODZILLA VS. GIGAN** hasn't been released to the U.S. yet, we know that Ghidrah is in it. He and another space monster, Gigan, were sent by invaders from another planet to destroy Earth (does that sound kinda familiar?). They ran into two big obstacles along the way, though: the Big G and Anguras (a fugitive from two other films). You can bet that Earth's champions won in the end, but we don't want to spoil anything for you. Keep hoping that it will be coming to neighborhood theaters soon. While you're at it, rest assured that Ghidrah will be appearing in more films during the coming years. □

Bet you didn't know the guys over at Toho made a three-headed Ghidrah mask.



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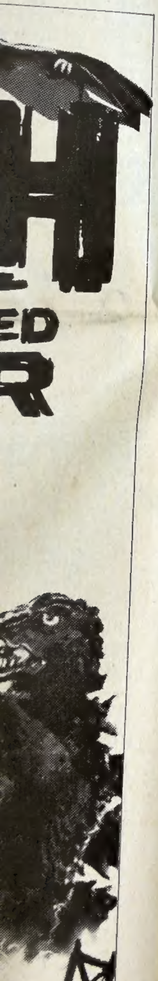
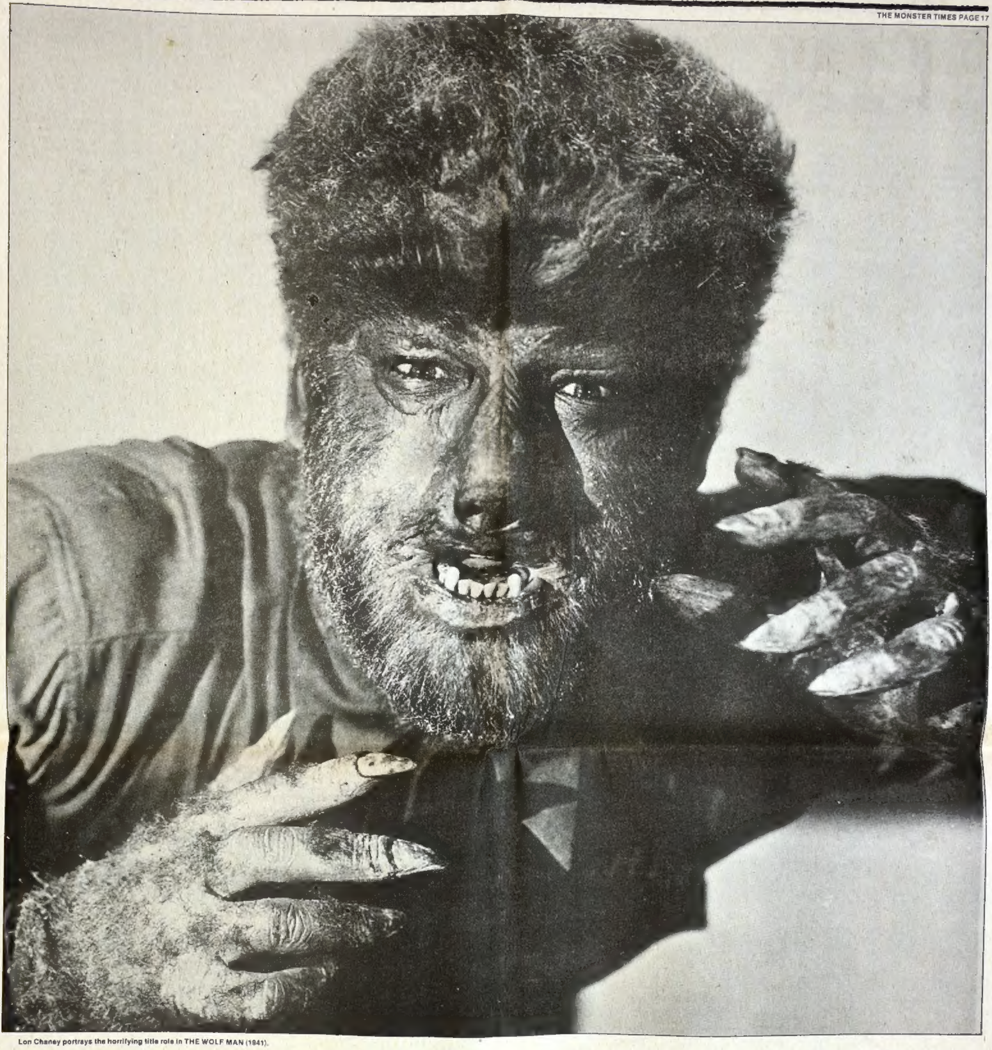




Lon Chaney portrays the horrifying title role in THE WOLF MAN (1941).

THE WOLFMAN

The lycanthropic legend of men becoming wolves by night found its greatest expression in Universal's THE WOLF MAN, with Lon Chaney Jr. as the moon-driven Larry Talbot, a role that made him a full-fledged horror star.

Films about werewolves have been around since 1913. There have been many slavering, messy wolfmen on the screen since then, but the most famous of all is the one that Universal unleashed in 1941: **THE WOLF MAN**. Six years earlier, the same company had released another lycanthropic title: **WEREWOLF OF LONDON**. In that flick, two foreign wolfmen fought over who had privileges to a certain plant that had the ability to temporarily cure one of them of his curse. Before the movie ended, one monster had been slain by the other, and the survivor was shot by a policeman. This, Universal's first crude attempt at lycanthropy, is now considered to be a classic.

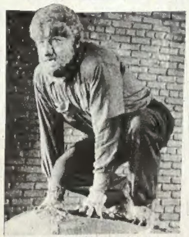
Lon Chaney Jr. played the Wolf Man for Universal, and he went on to portray the same character in all of the sequels. He had a certain air about him that made him an extremely convincing werewolf, and his fine makeup, coupled with the transformation scenes, helped the spellbound audience to really believe that he was capable of assuming the characteristics—and partial appearance—of a vicious wolf. At the time these movies were made, Chaney was a tall, well-built, handsome individual. Unlike most of the lycanthropes that were to follow, he was a pathetic character, and the viewers sympathised with him. Often, he was considered to be the tragic hero of his films, rather than just the rampaging monster. He was an instant success, and Universal squeezed as much profit as they could from his character (and the Monster's, and Dracula's, and so on).

BONANZA's Michael Landon played the title fiend in I WAS A TEENAGE WEREWOLF (1957).

In **THE WOLF MAN** (1941), Larry Talbot was bitten by a wolf when he tried to save a young woman from the animal's attack. The creature—who was killed by Larry's silver cane—turned out to be Bela Lugosi, a lycanthrope from a nearby gypsy camp. Thanks to the information provided by Bela's mother, Larry knew that he would become a monster whenever the full moon rose. He was correct, and every time the spell came over him he changed and went hunting for human blood. In the end, his own father used the silver cane to beat him to death (?).

Two years later, the uncouth monster turned up in **FRANKENSTEIN MEETS THE WOLF MAN**. Some nasty graverobbers made the mistake of opening Larry's coffin when the full moon was out, and when its rays touched his body he revived and changed into the Wolf Man. He murdered one of the criminals, and then went on to join a scientist who was interested in reviving the Frankenstein Monster. While our anti-hero waited around to be cured or destroyed, he continued to kill whomever crossed his path whenever the full moon's rays affected him. As a result, the neighborhood villagers blew up the dam so that Castle Frankenstein would be destroyed. Just as tons of churning water approached the target area, the Wolf Man and the Monster were battling it out. When the flood hit, the monsters were inundated and seemed to die in the resulting carnage. However, both characters returned in **HOUSE OF FRANKENSTEIN** (1944). They had been swept away by the water, and then frozen solid. A mad scientist (Boris Karloff) found them in the caves beneath the ruined castle and thawed them out. At the movie's conclusion, he managed to re-energize the Monster just before his hunchbacked servant broke his spine. The Wolf Man was shot with a silver bullet by the woman he loved—and whom he in turn killed—and the Monster got himself and the still-living scientist buried in quicksand.

These events should have ended the series, but **HOUSE OF DRACULA** was released that same year. In it, a kindly scientist located the Wolf Man—still somehow alive, and as nasty as ever—and the Monster. While attempting to cure Larry and revive Frankenstein's immortal creation, he was turned into a living vampire by Count Dracula himself. By the finale, everybody's favorite werewolf was cured by a brain operation, Dracula had succumbed to the sunlight, the doctor was shot, and the Monster was burned "to death." The last chapter in the saga of Larry Talbot, Wolf Man, occurred in **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948). In this comedy, all three infamous monsters turned up again without any sort of explanation. At the exciting conclusion, the horrific trio ended up in a raging river—which should not have slain either the Wolf Man or the Monster. In any event, the series was finally over. (Whew!)



Chaney returned as the Wolfman in Universal's FRANKENSTEIN MEETS THE WOLFMAN (1943).

Needless to say, there have been a number of other werewolf movies since then. Of course, there were also films that were made by other companies while Universal was producing its successful sagas. Some of the most memorable of these flicks were: **THE RETURN OF THE VAMPIRE** (1943), **THE WEREWOLF** (1956), and **THE CURSE OF THE WEREWOLF** (1961). Incidentally, there is a well-known Spanish series about a poor individual named Waldemar Daninsky, played by Paul Naschy (who also wrote the screenplays). New lycanthrope flicks include: **THE BEAST MUST DIE** and **WEREWOLF OF WASHINGTON**. Larry Talbot is no longer with us, but there are plenty of other werewolves to keep us company. ☐

Oliver Reed horrifies hollering heroine in Hammer's 1961 THE CURSE OF THE WEREWOLF.

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BE ALIVE IN '75!

Fiends, fans and loyal TMT readers, lend us your ears [but don't be too surprised if you don't get them back again]. All of us here at TMT found suitable for framing, this year-end special poster bargain. Just want you should be "in the know" about some of the horrific happenings you can expect to witness in THE MONSTER TIMES over the next year that now awaits us [which, if you haven't been keeping track, should be 1975]. While much of the material that will appear in TMT over the year will be coming as a surprise to us as well as to you—and we couldn't live up to our newspaper tag if we had the whole year planned out—we can let you in on a few of the fright features slated to run in 1975.

Among the more unusual articles scheduled to find space early on in the year will be Ron Haydock's THE MUMMY MAKERS, a real-life report on the Egyptian art of mummy-making and the bizarre black market mummy trade; IT CAME FROM OUT OF THE CUTTING ROOM, an expose of network execs who exercise their sadism by savagely butchering horror film prints before they're aired on TV; a collection of some of the very worst moments from many of our favorite lousy horror films, and other ventures equally odd in nature.

You can also look forward to such fear-inspiring fare as interviews with Amicus director Kevin Connor and animation ace Jim Danforth, filmbooks on such disparate efforts as BARBARELLA and GODZILLA VS. THE THING, articles on unsung superheroes like the comics' THUNDER AGENTS, the pulps' THE SPIDER, and TV's SUPERMAN, surveys on Werewolf Movies and Science Fiction Serials, and much, much more, including all our regular columns and features plus untold reviews, previews, and inquiries into all manner of monster-related events in the media and reality alike.

Why, we at TMT have even gone so far as to coin what we feel is a most inspiring slogan to keep in mind throughout the year to come, "Be Alive In '75." Well, not exactly inspiring maybe, but it does rhyme at least, and that, after all, is what really counts.

Rather than read any more monstrous prose, we suggest you go on to enjoy the gruesome gallery of famous fiends awaiting you within [they've never been known for their patience, you know]. And remember to conserve enough ocular energy to keep an alert eye out for our history-making color magazine, THE BEST OF THE MONSTER TIMES, which will be crawling out of the TMT wood works to thrill & chill one and all alike.

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the Monster Times presents The World's Greatest Monsters

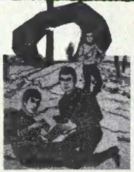
Special thanks go to Writer/Editor Thomas Rogers, without whose assistance this publication would not have been possible, let alone necessary.

THE MONSTER TIMES is proud to present THE WORLD'S GREATEST MONSTERS, a special one-time only poster book featuring fantastic posters and engrossing biographies of Monsterdom's most frightening fiends—the Best of the Beasts. These dire depictions of Fiendom's Favorites are suitable for framing, warding off unwanted visitors and providing untold hours of fun-filled fright and paranoia, commodities worth their weight in wolfbane, especially in this otherwise dull day and age.

1974: The Year Of The Monster!

1974, the "Year of the Monster," offered a strange range of fright productions, encompassing the good, the bad, and the downright ugly. Among the types of fantasy films that saw release this past year were controversial sci-fi (John Boorman's **ZARDOZ**), whimsical horror (William Castle's **SHANKS**), decadent horror (Andy Warhol's **FRANKENSTEIN**), political paranoia (**THE WEREWOLF OF WASHINGTON, THE PARALLAX VIEW**), gentle allegory (**THE LITTLE PRINCE**), "serious" sci-fi (**THE TERMINAL MAN**), blood & gore (**THE TEXAS CHAINSAW MASSACRE**), porn parody (**FLESH GORDON**), and even monstrous mock rock opera (Brian DePalma's **THE PHANTOM OF THE PARADISE**). Hammer chipped in with films like **FRANKENSTEIN AND THE MONSTER FROM HELL** and **CAPTAIN KRONOS: VAMPIRE HUNTER**, while Amicus was represented by the likes of **MADHOUSE** and **TALES FROM BEYOND THE GRAVE**. Godzilla made a long-awaited return appearance in Toho's **GODZILLA VS. GIGAN** (not yet released on this side of the Pacific), and antisocial ants (**PHASE IV**), vampire bats (**CHOSEN SURVIVORS**), and indescribable fiends (**MUTATIONS**) also stalked across the screen. Not all, or even most, of the abovementioned horror efforts lived (died?) up to our eerie expectations, but...well...that's the way the creature crumbles. And whatever the 1974 fright output lacked in overall quality, it certainly made up in variety.

Television saw an even greater flourishing of fright efforts. **PLANET OF THE APES** and **KOLCHAK (THE NIGHT STALKER)** both made it as teleseries, although the former is allegedly in ratings trouble at the moment. The Saturday morning line-up included prehistoric programs like **LAND OF THE LOST** and **KORG: 70,000 B.C.**, while **SHAZAM** resurrected superheroic stalwart Captain Marvel and NBC's animated **STAR TREK** continued to spin new Enterprising adventures of Captain Kirk and crew. In addition to the series and Saturday morning shows, a hefty number of made-for-TV movies sported themes of horrific or supernatural bent.



A number of new monster-oriented book titles were also published over the past year. In addition to the usual spate of science fiction novels and horror anthologies, horror film books like Robert F. Moss' **KARLOFF AND COMPANY: THE HORROR FILM**, Edward Edelson's **GREAT MONSTERS OF THE MOVIES**, Richard J. Anobile's **FRANKENSTEIN** filmbook, Richard Bojarski and Kenneth Beal's **THE FILMS OF BORIS KARLOFF**, and Arthur Lenning's **THE COUNT: THE LIFE AND FILMS OF BELA LUGOSI** were let loose. Articles on terror topics appeared in such disparate publications as **Argosy, Gallery, Touch, Take One, National Star, After Dark, Playboy, The Village Voice, Forbes** and the **New York Times** over the past year. And that's not to mention the pulp paperback revival, which we don't have space to mention here.

Countless other eerie offerings and events were covered by THE MONSTER TIMES over the year, and you can count on our reporting all fantastic happenings in the year to come as well. Remember: If you didn't see it in THE MONSTER TIMES, then you must have seen it someplace else.

WARNING!!!

1975 Fright Forecast

What does the frightening future hold in store for us, besides war, famine and economic depression? Well, it's hard to tell. The Shadow might know, and Criswell, Jean Dixon and the Amazing Kreskin probably think they do, but we at TMT confess to not getting all the news months in advance. However, we **do** know a few things you should keep an eye out for. Films like George Pale's **DOC SAVAGE, MAN OF BRONZE**, Mel Brooks' **YOUNG FRANKENSTEIN, THE LEGEND OF THE WEREWOLF** with Peter Cushing, and the cinematic version of Burroughs' **THE LAND THAT TIME FORGOT** should all see release in the coming year, to cite but a few of the major movie offerings. Beyond that, the TMT Crystal Ball refuses to be specific, but since it hasn't stopped glowing since we asked it what's in sinister store, we have every reason to believe that 1975 will be fully packed with monsters, fiends and fantastical happenings as 1974 was. There's no light in sight at the end of the media's terror tunnel...which sounds like good news for all of us.

DRACULA! The Count that made Transylvania famous, in all his blood-sucking splendor. Page 3

THE MUMMY! Universal's ancient Egyptian monster, who's kept many a horror star under wraps in his time. Page 4

KING KONG! The uncontested Emperor of the Apes, who broke a lucrative Broadway contract to be with the woman he loved. Page 5

THE FRANKENSTEIN MONSTER! Mary Shelley's Immortal Monster, the powerful pawn in many a mad doctor's game. Page 7

THE CREATURE! The Gill-Man from the Black Lagoon, star of Horrordom's greatest fish story. Page 8

GODZILLA! Toho's Heavyweight Champion of the World, though his title hasn't been recognized on Skull Island yet. Page 9

DESTROY ALL MONSTERS! A gigantic, action-filled portrait of the entire Toho Terror Team. Page 10

GAMMERA! The World's Foremost Flying Turtle and one of the most formidable of the Japanese giants. Page 12

PLANET OF THE APES! The simian stars of the fright film series that proposed that the meek would definitely NOT inherit the earth. Page 13

RODAN! Toho's favorite flying monster and loyal creature cohort of Godzilla & the gang. Page 14

GHIDRAH! The triple-headed alien who's provided Godzilla with the fiercest opposition the Big G's ever faced. Page 16

THE WOLFMAN! The Lycanthropic Larry Talbot, who suffered from a severe case of full moon madness. Page 17